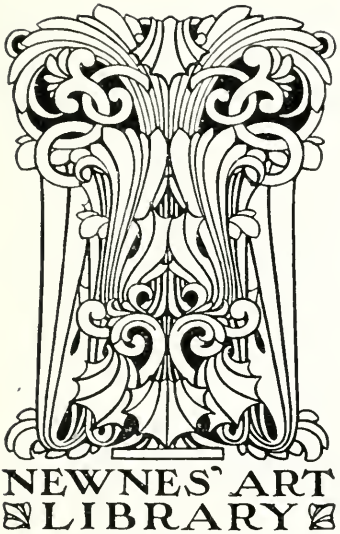


FILIPPINO LIPPI

THE·VIRGIN·AND·CHILD
· WITH·ANGELS ·
FILIPPINO · LIPPI
(GALLERIA·CORSINI)
· FLORENCE ·

HGF

Art
Biog.

FILIPPINO LIPPI

E 2 H 20
28/5/07

LONDON: GEORGE NEWNES LIMITED
SOUTHAMPTON STREET STRAND W.C
NEW YORK: FREDERICK WARNE & CO 36 EAST 22nd ST.

Ballantyne Press
London & Edinburgh

CONTENTS

	Page
Filippino Lippi. By P. G. Konody	vii
List of the Principal Works of Filippino Lippi	xix

LIST OF ILLUSTRATIONS

The Virgin and Child, with Angels	*Frontispiece*
An Allegory of Music	1
The Crucified Christ, with St. Mary and St. Francis	2
Madonna and Child	3
Christ appearing to the Virgin	4
The Pietà	5
The Virgin and Child, with St. Jerome and St. Dominic	6
St. Francis in Glory	7
An Angel Adoring	8
The Virgin and Child, with the Infant St. John	9
The Adoration of the Magi	10
The Adoration of the Magi	11
The Adoration of the Magi	12
Virgin and Child	13
The Marriage of St. Catherine	14
St. Mary of Egypt	15
St. John the Baptist	16
The Deposition	17
The Vision of St. Bernard	18
The Vision of St. Bernard (Detail)	19
Madonna and Child	20
The Death of Lucretia	21
Portrait of Filippino Lippi	22
The Virgin adoring the Infant Christ	23
The Adoration of the Magi	24
Portrait of an Old Man	25
Angel delivering St. Peter	26
St. Paul visiting St. Peter in Prison	27
St. Peter and St. Paul before the Proconsul (Detail)	28

LIST OF ILLUSTRATIONS—*continued*

	Page
St. Peter and St. Paul before the Proconsul (Detail)	29
The Martyrdom of St. Peter (Detail)	30
The Martyrdom of St. Peter (Detail)	31
The Resuscitation of Drusiana	32
The Resuscitation of Drusiana (Detail)	33
The Resuscitation of Drusiana (Detail)	34
The Resuscitation of Drusiana (Detail)	35
The Resuscitation of Drusiana (Detail)	36
The Resuscitation of Drusiana (Detail)	37
St. Philip exorcising the Demon	38
St. Philip exorcising the Demon (Detail)	39
St. Philip exorcising the Demon (Detail)	40
St. Philip exorcising the Demon (Detail)	41
The Martyrdom of St. John the Evangelist	42
The Martyrdom of St. Philip	43
Adam	44
Noah	45
Abraham	46
Jacob	47
Music	48
Madonna and Child, with Saints, and Tanai dei Nerli and his Wife	49
SS. Helena, Jerome, Sebastian and Roch	50
Madonna and Child, with St. John and St. Stephen	51
Madonna and Child	52
St. Anthony and St. Margaret	53
St. Stephen and St. Catherine	54
The Annunciation	55
The Assumption of the Virgin	56
The Assumption of the Virgin (Detail)	57
The Assumption of the Virgin (Detail)	58
The Vision of the Crucifix	59
The Triumph of St. Thomas Aquinas	60
The Triumph of St. Thomas Aquinas	61
The Triumph of St. Thomas Aquinas	62
The Triumph of St. Thomas Aquinas	63
Christ the Samaritan, and Noli me Tangere	64

FILIPPINO LIPPI

BY P. G. KONODY

"A PAINTER of very fine genius, and admirable powers of invention," was Vasari's judgment of Filippino Lippi. "He had none of Sandro's genius, and was without any strong individuality of his own," are the words of a modern writer, whose verdict may be considered as representative of the views held by the critics of our day. When referring to the extraordinary fancies depicted by this painter, Vasari became enthusiastic. At present Filippino is censured for these same ideas. The overwhelming mass of accessories, the Roman antiquities, the florid architectural details,—these are said to be his faults. There was a time when Vasari was accepted as an unchallenged authority upon the art history of Italy. His opinions were received with deference, his dates and entertaining anecdotes were accepted without hesitation. The majority of books and essays treating of the Italian painters of that brilliant age were more or less based upon the "Delle Vite de' piu Eccellenti Pittori." Since then, art criticism has become scientific, students use their eyes, and the Aretine biographer is discredited. For a period this typical child of the high renaissance was in extreme disfavour. His hero, Raphael, was dethroned, and his own taste questioned in numerous other instances. It was discovered that some of his dates were inaccurate, and many of his stories imaginative. A few years ago it was the fashion to doubt everything he wrote, and to dismiss as fiction any anecdote which had a flavour of romance.

Filippino was one of the most unfortunate victims of the searching methods of modern criticism. Having relegated him to a place among the masters of the second rank, the critics were not yet satisfied, for they robbed him of his reputed parents and teachers. Giorgio Vasari said that he was the illegitimate son of Fra Filippo Lippi and the nun Lucretia

Buti. This statement was ridiculed by Franz Kugler and others. Some upheld the theory that he was the son of Lucretia's sister, Spinetta ; others suggested that he was a distant relation of the friar, and was son by adoption only. Vasari writes that Filippino was taken after his father's death by Fra Diamante to Florence, where Botticelli instructed him in the art of painting. Some recent critics, basing the opinion upon the striking similarity between the early work of Filippino and that of his father, deny that the youth was ever Botticelli's pupil. They insist that his art was derived entirely from Fra Filippo. Other writers go further still, and say that Filippino had no instructor other than Fra Diamante. The work of Fra Diamante does not assist the argument in any way. He manufactured pictures of a fixed type in a manner almost mechanical. His reputation is based upon the fact that he worked in Fra Filippo's *bottega*, and his existence affords a pleasing explanation of such pictures of Fra Filippo as are deemed unworthy of the master's brush.

Even the records fail in this question. The entry of Filippino's name in the books belonging to the Guild of Florentine Painters is so illegible that it cannot be read.

The recent discovery of some important documents has proved the substantial accuracy of Vasari's information. His life of Filippino is reliable in almost every particular. A few points of minor importance remain debatable, and the year of Filippino's birth is wrong. But, as a whole, Vasari vindicates his character against the aspersions of the modern critics, and his general truthfulness, in this instance, should lead one to place more faith in his gossip than in the conjectures of later historians.

Vasari thought that Filippino was born in 1460. Another date, that of the previous year, has been cut in stone on the façade of the house in the Via Magnolfi, in Prato, where "little Philip" was born.

FILIPPO LIPPI
COMPRO E ABITO QUESTA CASA
QUANDO COLORIVA GLI STUPENDI AFFRESCHI DEL DUOMO
E QUI NACQUE DEL MCCCCLIX FILIPPINO
PRECURSORE DI RAFAELLO
IL COMUNE
PONEVA NELL' OTTOBRE DEL MDCCCLXIX.

Filippo Lippi bought and inhabited this house, when he painted the magnificent frescoes of the Duomo, and here was born in 1459 Filippino, the precursor of Raphael. Placed by the community in October of the year 1869.

There is abundant evidence to prove that both 1460 and 1459 are incorrect, and that Filippino was born in 1457. In 1452 Fra Filippo found it advisable to leave Florence. So he journeyed to Prato, where he was commissioned to paint the frescoes in the Duomo. At Prato he settled

in a house opposite the convent of Santa Margherita. Amongst the few nuns in this small establishment were two sisters, Lucretia and Spinetta, the orphaned daughters of Francesco Buti, a Florentine silk merchant. The Frate was commissioned to paint an altar piece for Santa Margherita, —the "Madonna della Cintola." Lucretia Buti became the object of his violent passion, and he obtained permission that she should sit as model for the Madonna he was painting. His influence in the convent became great, for he was appointed chaplain to the nuns. On May 1, 1456, during the celebration of the feast of the Madonna della Cintola, the Carmelite friar ran away with the Augustinian, and in the following year their son Filippino was born. Events followed each other rapidly. The friar's property was seized by his creditors, and in December, 1458, Lucretia, her sister Spinetta, and three other nuns, who had also left the convent, returned repentantly to Santa Margherita. As Lucretia did not rejoin her husband until three or four years after, it is clear that Filippino was not born later than the year mentioned, assuming of course that he was the son of Filippo by Lucretia. In a *tamburazione*,* dated May 8, 1461, an anonymous accuser stated that "the said Frate Filippo has had a male child by one called Spinetta. And he has in his house the said child, who is grown up, and is called Filippino." But the *tamburazione* was often an inaccurate and slanderous document. The clearest evidence is afforded by Filippino's recently discovered will, in which he refers explicitly to his beloved mother, Lucretia, the daughter of Francesco Buti.

We have few facts concerning Filippino's career. His father died at Spoleto in 1469. Filippino, then twelve years of age, was obviously with him at the time, for we know that he was "sent back" under the charge of Fra Diamante, to Florence, where his artistic education was entrusted to Botticelli. In Filippino's early works we find abundant proofs of this training. In some cases these pictures resemble the manner of Filippo, in others the likeness is to Botticelli. At times it is almost impossible to establish their authorship with certainty. Thus the panels representing the story of Esther (formerly in the Torrigiani Palace, and now dispersed in several private collections) were for centuries ascribed to Filippino. At present the most eminent critics say that they are by Botticelli. The tondo of the *Adoration of the Magi*, at the National Gallery, is officially catalogued as a Filippino. It figures in most recent lists of Botticelli's works, whilst one writer gives it to Filippo. Vasari asserts positively that the story of Esther was painted by Filippino, and he is on the whole so accurate in this biography that it would be rash to discredit the information. These panels were probably painted in Botticelli's *bottega*.

Although Filippino was a mere child when Filippo died, it is quite probable that he received his first tuition from his father. He must

* An anonymous accusation placed in a box outside the magistrature of the town.

have commenced to paint at a very early age, and gained a considerable reputation before he was out of his teens. Otherwise he would never have been given important commissions, such as the altar piece for a chapel at "la Campora," ordered by Francesco del Pugliese in 1480, or, more remarkable still, the composition of the frescoes in the Brancacci Chapel, commenced by Masolino, and continued by Masaccio, at the church of the Carmine, Florence. The Florentines recognised the value of these frescoes by Masaccio, and the Brancacci Chapel was gradually becoming the training school of their art. Filippino was charged with their completion in 1484, which proves that he had reached maturity, and was esteemed one of the first masters of his age. His experience must have been that of years, and it is only reasonable to assume that when he entered, as a boy, the *bottega* of Botticelli he had already acquired all the knowledge and skill his great father could give him. The spell of Botticelli's unique individuality is still potent after the lapse of four centuries. How strongly it must have impressed the mind of the youth who worked under his direction ! There can be little wonder that Filippino's early works show this second influence to such a marked degree. It was not difficult to acquire the master's mannerisms, and "Stilkritik" might easily lead to erroneous conclusions. Twelve years later, when Filippino had become completely master of his powers, he demonstrated the adaptability of his brush and of his imagination. For he completed Masaccio's frescoes in such a fashion that future generations have been unable to distinguish the respective shares of each master in this stupendous work. The fresco *St. Paul visiting St. Peter in Prison* was for many years supposed to be by Masaccio. It is now generally ascribed to Filippino. Masaccio himself never surpassed in grandeur, simple dignity, and harmonious composition, the splendid figure of St. Paul as depicted by Filippino.

About this time, perhaps later, should be placed the *Vision of St. Bernard*, now at the Badia of Florence. This picture represents the most perfect expression of Filippino's genius, and must be classed amongst the world's most wonderful artistic achievements. Here again Vasari seems to be more reliable than our modern writers. Basing their views upon documentary evidence, and also upon Puccinelli's statement in the "Cronica della Badia Fiorentina" that the picture was commissioned by Francesco del Pugliese in 1480, they assume the year to be the date when the masterpiece was painted. We only know that the picture was removed to the Badia in 1523, and, although it was commissioned in 1480, it is more than probable that Filippino did not deliver it until a much later date. Such delays were frequent. Many cases are known, where, after years of waiting, commissions were transferred from one artist to another. Vasari says distinctly that Filippino afterwards (that is, after the completion of the Carmine frescoes, and certainly after 1484) painted a picture in tempera for the chapel of Francesco del Pugliese at Campora. This was the identical *Vision of St. Bernard*.

The only corroborative evidence is the picture itself, a work so perfect in conception, composition, execution, and expression, that we are unable to accept it as the imagination of a youth of twenty-three.

The next authenticated date in Filippino's life is September 21, 1488, when he was invited to Rome to decorate a chapel in Santa Maria sopra Minerva, for Cardinal Carafta. This date is taken from his will, which was executed immediately before his departure. The document proves that the artist was in flourishing circumstances. He owned house property in Prato and Florence, which he bequeathed to his sister Allessandra and his mother Lucretia. The capital was left to the Hospital of Santa Maria Novella, in Florence, with the instruction that an annual allowance of flour, wine, wood, meat, and other necessaries, should be made to his mother. We also learn (and again Vasari is proved accurate) that he had painted two panels for Matthias Corvinus, King of Hungary. Filippo del Pugliese is asked to collect the payment for these works.

Either on his way to, or more likely upon his return from, Rome, Filippino visited Spoleto, the burial place of his father. Here subsequently a monument was erected from his design by order of Lorenzo de' Medici. This monument is still to be seen in the Cathedral of Spoleto. It cost the Magnifico two hundred ducats, and shows a medallion portrait of the friar, somewhat idealised, for he was by no means prepossessing, surmounting a shield displaying the *palle*, the Medicean arms.

The smooth course of Filippino's life has left but few more dates to signalise his career. None is of great importance, though each one shows in what high esteem this popular and amiable man was held by his contemporaries. The first date refers to the valuation of Baldovinetti's frescoes in the Gianfigliazzi Chapel of the Church of Santa Trinita, Florence, in 1496. Perugino, Filippino Lippi, and Cosimo Rosselli, were called upon in 1496 to fix the sum to be paid for the work. The frescoes, it may be added, were destroyed in the second half of the eighteenth century.

In the following year Filippino married Maddalena, daughter of Pietro Paolo Monti. Of his several children we know of one, a son, Francesco, who is referred to in Benvenuto Cellini's autobiography. "About that time I contracted a close and familiar friendship with an amiable lad of my own age, who was also in the goldsmiths' trade. He was called Francesco, son of Filippo, and grandson of Fra Lippo Lippi, that most excellent painter." This is an additional proof of Filippino's parentage; for Cellini, with all his braggadocio, is curiously truthful in statements of fact concerning any person other than himself.

In 1498, Filippino, Perugino, and Lorenzo di Credi, formed a committee appointed to consider the best method of repairing the lantern above the cupola of Santa Maria del Fiore, in Florence, which had been seriously damaged by a terrific storm. Crowe and Cavalcaselle mention

a minute of proceedings of the town council of Prato in January 1501. The minute contains a speech by Antonio Vanocci de Rochi, who recommended Filippino as a fit person to paint a picture for the audience hall of the Palazzo Pubblico. He remarked that Filippino of Florence was a first-rate artist, educated in the territory of Prato, and filled with affection for the town and its inhabitants. "He is a fit person for carrying out the commission," said the enthusiastic Antonio.

The last recorded date is January 25, 1504. Filippino Lippi, Leonardo da Vinci, Pietro Perugino, and Ghirlandajo, formed a committee of artists empanelled to select the best site for the erection of Michelangelo's statue of David. No other documentary evidence exists concerning the artist. He died in April 1505, and was buried on the thirteenth of that month in the church of San Michele Bisdomini. Vasari relates that "while the funeral procession was passing, all the shops in the Via de' Servi were closed, as is done for the most part at the funerals of princes only." A fitting tribute to such an artist, who must be held a prince amongst his kind!

* * * * * *

The work of Filippino Lippi is so varied in character that a broad summing-up of its chief features becomes almost impossible. Nor does the sequence of his known pictures permit a chronological division amongst successive "periods," a classification art historians delight in. The only method which could introduce a systematic critical consideration of his labours would be the grouping of his paintings into three classes. The first group would comprise those works in which Filippino has followed the styles of his precursors and teachers—an imitation so close that even the modern critics, with their scientific methods, are only beginning to find a path through the maze of erroneous attributions. In this group should be included the series of frescoes in the Brancacci Chapel, where Filippino, for the sake of artistic harmony, modestly adapted his style to that of the master who had worked before him upon the decoration of the chapel.

The second group should comprise the altarpieces and panel pictures painted by Filippino at the zenith of his power. An inspection of all the works in this division would place Filippino as equal, if not superior, to the greatest masters of that wonderful age, Botticelli not excepted. *The Vision of St. Bernard* at the Badia, the *Holy Family* in Mrs. Warren's collection at Boston, the *Virgin and Child with SS. Jerome and Dominic*, at our National Gallery, and the *Adoration of the Magi* at the Uffizi, to mention four of these pictures, constitute a series of paintings of an exquisite beauty, unsurpassed by any of his contemporaries.

The third group would be characterised by that inordinate leaning towards the florid decorative motifs of the high renaissance, of which Filippino is, as it were, the very incarnation. The frescoes in the Strozzi Chapel are the most typical examples. This work attracted the dithy-

rambic and slightly ill-judged praise of Vasari. It secured the esteem in which he was held by his contemporaries. It has also received the unjust condemnation of nineteenth-century art historians, who, disregarding his best and purest achievements, have judged Filippino solely by his imitative manner and his flamboyant excesses. It is true that he had not the stately dignity, the grand simplicity, and the monumental character of Masaccio. He lacked the poetry, the suggestive power, and the expressive line of Botticelli. He did not possess the romantic intensity of Fra Filippo. His later works suffer from excrescences which the fashion of his day, and his own erudite spirit, compelled him to add. But in some of his qualities he excelled his precursors. They show him to be the most subtle psychologist of his time, the most modern in spirit of all the artists of the Italian renaissance.

This division in groups, although somewhat arbitrary, is more convenient than a chronological classification into an early, middle, and late period, to which it would almost correspond. The time test is not as applicable in many cases as the test of style. To cite one instance, the Brancacci frescoes would in point of date belong to the second group. His individuality had fully developed when they were painted, for they synchronise with the *Vision of St. Bernard*. Yet Filippino was content to merge his own personality in that of Masaccio, in order that the older master's unity of scheme should be preserved. The invidious comparisons which have been drawn between the two masters' respective shares in these frescoes are most unjust. The manner in which Filippino continued Masaccio's scheme is wonderful, and an almost unique instance of adaptability.

Examples of the influences of Filippo and Botticelli occur when Filippino had evolved his own style and types, in fact at every period of the master's career. The comparatively late *Virgin adoring the Infant Christ*, which has recently been added to the Uffizi Gallery, is strongly reminiscent of Filippo's picture in the Berlin Gallery. The unmistakably delicate and refined touch of the younger artist has, however, animated the *Virgin adoring the Infant Christ* with a sentiment of exquisite tenderness and grace, akin to the sentiment expressed in the great altarpiece in the Badia. The Uffizi picture represents a vision of serene love. The blossoming garden, and the fair distant landscape, suggest a canticle of praise. The head of the Madonna is ideal, diaphanous and unreal, as if seen in a dream. The *St. Helen*, a Lucca altarpiece, presents another Botticelli type, although the similarity is only superficial. Filippino's characteristics are everywhere in evidence ; in the superb draping, the portrait-like truthfulness of the other Saints' faces, and particularly in the exaggerated bony knuckles, which are to be seen in all the figures drawn by this master.

Three versions of the *Adoration of the Magi*, a tondo and two oblong panels, are ascribed by the authorities of our National Gallery to the hand of Filippino Lippi. Modern critics are practically unanimous

in giving the tondo, and one of the panels, to Botticelli. The third, the panel with a rocky hill scene in the background, is held by Mr. Berenson to be the work of the artist he calls Amico di Sandro. For the purposes of this short study it is unnecessary to weigh the reasons which have led to these conclusions. Whether Filippino, Botticelli, or any other man painted these three pictures, is, on the whole, immaterial. The mere fact that for generations Filippino has received the credit for these panels shows how closely he is connected with the other artists named, and how imitative was the character of some of his work.

It has already been pointed out that his commission to complete the Brancacci frescoes proves the eminence he had reached in his art. Yet we know but few pictures of established authenticity which date prior to the frescoes. Probably many of the works, in public and private galleries, so vaguely described as belonging to the school of Botticelli, came from Filippino's brush. The three *Adorations* in the London National Gallery are types of this style. The question has little bearing upon Filippino's position in the art of his time. His genius begins with the Brancacci frescoes, and the *Vision of St. Bernard*.

With regard to the frescoes there is no need to dwell upon such qualities as the grand disposition of the masses, the rectilinear composition, and the quiet dignity of the actors in the drama. Here Filippino followed in the footsteps of Masaccio. But already, at this early stage, he revealed his skill as a portrait painter. In this respect he stands unequalled amongst his contemporaries. His frescoes in Florence and in Rome, together with many of his altarpieces, form a portrait gallery of the famous Italians of his time. The youth standing at the extreme right of Nero's throne represents Filippino himself, whilst above Nero's raised arm peers the head of Antonio Pollaiuolo. In the *Martyrdom of St. Peter*, Botticelli figures as one of the three men grouped together under the archway. The naked boy in the *Raising of the King's Son* is Francesco Granacci, and Piero Guiccardini, whose son became celebrated as the historian, figures in the crowd of citizens, together with Luigi Pulci, poet and member of the Platonic Academy, Tommaso Soderini, and Piero del Pugliese. The only portrait we can identify in the frescoes at Santa Maria sopra Minerva in Rome is that of Cardinal Oliviero Caraffa. The frescoes have been badly injured and since restored, and presumably the other figures are also portraits. We know that numerous members of the Medici family were introduced as attendants in the great *Adoration of the Magi*, now at the Uffizi. The portraits of Tanai dei Nerli and his wife, the donors who kneel in the corners of the San Spirito and Badia altar-pieces, have the exquisite and realistic delineation of the northern craftsmen.

For pure loveliness and spiritual exaltation, the *Vision of St. Bernard* is supreme. It stands above all other examples of Filippino's work, and few pictures of the Italian schools can vie with it. The rapturous expression, which illuminates the features of the saint, is in perfect

harmony with the supernatural beauty of the apparition. The Madonna, together with a celestial choir of angels, floats towards the saint's desk. She gently places her fingers upon the scribe's parchment. There are but four angels with her, pure, devout, and of almost superhuman loveliness; but there is a suggestion of illimitable space and endless retinue. The rocky landscape is painted with an affectionate attention to detail which is characteristic of the artist. The *Virgin with SS. Jerome and Dominic* may surpass this work in the sumptuous harmony of its colour scheme. Mrs. Warren's tondo of the *Holy Family* may rank higher for the decorative beauty of its linear arrangement. The Bologna *Marriage of St. Catherine* may be more skilful in dramatic unity and concentration. But none of these masterpieces bears that unmistakable stamp of inspired fervour which makes the *Vision of St. Bernard* one of the greatest works ever wrought by human hand.

As a colourist Filippino shows to best advantage in the picture in the National Gallery. It represents the Madonna and Child, seated against a Tuscan landscape of much beauty, with St. Jerome and St. Dominic on each side. The work dominates the whole room in which it has been placed. The eye of the visitor is immediately caught by the rich scheme of black, deep crimson, and brown. The figures are united to the superbly painted landscape—rocks, and trees, in receding planes against a cloudy, atmospheric sky—by means of a subtle mellowness. It is almost painful to turn from this magnificent painting to the crude blues and reds of the Lorenzo di Credi by its side. Even the colour schemes of the great masters in the same room appear artificial. Of all the pictures in the first room, Filippino's is the most strikingly modern. That it belongs to a comparatively late date is apparent from the freedom of the technique, which almost amounts to neglect. In comparison, the earlier *Vision of St. Bernard* is tight in handling. The artist was then aiming at perfection of craftsmanship. At the time of the National Gallery picture—which was painted for the Rucellai Chapel in San Pancrazio, and still bears the Rucellai arms on the predella—Filippino had attained perfection. He could afford to disregard technical preoccupations. Thoroughly characteristic of his methods is the manner in which the lion, St. Jerome's indispensable symbol, is introduced into the composition. Instead of allowing the beast to prowl round the saint, or remain at his feet in the conventional way, the artist has placed it far off, amidst the rocks in the background, where it is in the act of attacking a wild boar. Indeed it can only be found upon close examination.

Unfortunately it has proved impossible to include amongst the illustrations a reproduction of the *Holy Family* in the collection of Mrs. Warren at Boston. It is glorious in colour, perfect with regard to the difficult spacing of the group within a circle, bewitching in the tender expressiveness of the Madonna's lovely features, and faultless in its linear arrangement. At the same time the extraordinary conception of St. John the Baptist presents a remarkable instance of Filippino's

psychological insight and searching penetration into character. With the exception of the doubtful panel in the National Gallery (No. 1412), and the Santo Spirito altarpiece painted for Tanai dei Nerli, it is the only work of the master in which St. John is depicted as a boy. Whilst in the Santo Spirito altarpiece the child saint is represented as the conventional playmate of the Infant Saviour, the Boston picture foreshadows the man of forbidding aspect, the stern ascetic who "clothed himself with camel's hair, and with a girdle of skin about his loins," and fed upon "locusts and wild honey." The child has the wild eye, the weird expression, the strained bearing, of the future Preacher, whose religious fervour was to border so closely upon madness. The conception is essentially modern, and it is difficult, if not impossible, to find a parallel in fifteenth-century art.

We have the same youth, developed to manhood, in the single figure of St. John in the Florence Academy. In the catalogue the work is ascribed to Andrea del Castagno, although every touch proclaims it to be as veritable a Filippino as the gruesome and emaciated figure of St. Mary of Egypt, which dates from the same period. In the *Madonna and Child with SS. John and Stephen*, in the Municipal Palace of Prato, the repellent features of St. John are softened and humanised, and the saint gazes with all the tenderness of which he is capable upon the Holy Child. The more youthful and less emaciated St. John, in the altarpiece at Bologna, has the same marked personality, though in a less degree. For unity of action and dramatic concentration this work stands alone. In the centre is the Madonna, holding on her knees the Infant Christ, who, with clumsy hand, endeavours to place a ring upon the finger of the kneeling St. Catherine. This saint has features of the most exquisite purity and beauty. Close to the central group, yet divided by an undefined but evident atmosphere of hesitating respect, is a semi-circle of four saints, who are keenly interested in the ceremony. They are so eager in their admiration of the Child that the spectator is also attracted irresistibly towards the same point. St. John has suddenly stopped, afraid to intrude. St. Peter with his keys waits behind the Madonna's throne; on the other side, St. Paul raises his right hand in astonishment. St. Sebastian, a youth of superb anatomy, unable to use the hands which are tied behind his back, is fascinated by the mystic symbolism. Even the tiny torch-bearing angels, on the architrave of the architectural background, lean forward to obtain a better view.

The frescoes in the Strozzi Chapel, at Santa Maria Novella, have been considered the crowning achievement of Filippino's career. In the opinion of more recent critics, they have ruined his reputation. One cannot deny that these scenes, from the lives of St. Philip and St. John the Evangelist, suffer from the inordinate quantity of those Roman antiquities which so delighted the heart of Vasari. "Helmets, banners, trophies, vases, buskins, ornaments of the Temples, head-dresses of various kinds, draperies of different sorts, mantles, armour, the toga,

swords, scimitars, and other matters of similar kind, so varied and beautiful, that those who follow are under great and perpetual obligation to Filippo for the rich embellishment which he has thus added to this department of art." The most flagrant example of this debased taste, the architecture of the Temple of Mars, the home of the inhuman demon, may perhaps be justified. The scene is laid at Hierapolis in Phrygia, where Eastern love of pomp and splendour may well have left its stamp upon classical Roman types. The monstrous character of the demon, a creation that in weird invention could not be equalled by the feverish nightmares of Odilon Redon, is accentuated by a display of the sacrificial peace-offerings, which hang in its home. In a less masterly composition these distracting accessories might weaken the interest of the main subject. But the grouping is so skilful, and the dramatic intensity so consummate, that they immediately rivet the beholder's attention. Nor is it easy to find those exaggerated gestures, of which Filippino's detractors have so much to say. The fainting youth, overcome by the venomous vapours emitted by the fiend, the amazed priest, the horror-stricken witnesses who are guarding themselves against the mephitic smell, the noble figure of St. Philip (a prototype to that of St. Paul in the Brancacci fresco), are set forth with astounding realism. The whole composition is admirably balanced, a remark which also applies to the *Martyrdom of St. John the Evangelist.*

It should be noted how the lictors and soldiers at the extreme end of the picture follow the curved line of the arch. In order to detach the martyred saint, who forms the centre of interest, the stokers, whilst taking a ghastly pleasure in their dreadful work, lean back, endeavouring to shield themselves from the extreme heat of the flames. Study the skilful linear arrangement of the *Martyrdom of St. Philip.* On the left the pyramids are formed by the spectators and the two executioners. One of these men is raised upon a platform, so that his head forms the apex of the triangle, which, on the other side, is balanced by an eagle-capped banner. Four of the executioners display a heartless glee and cruelty. The fifth is intent upon his work, and professionally indifferent, as are the two soldiers on the right; whilst the shrinking figures of the two spectators on the left, a man and a boy, express feelings of pity and horror. The realism in the *Resuscitation of Drusiana* is marvellous. Each head seems to be an exact portrait from life. The stretcher-bearer, and the women on the right, press forward eagerly to catch a glance of the opening eyes and reanimated features of Drusiana. Those on the left, who can see nothing but the movement of what is to them still a corpse, shrink back in amazement and fear. Could anything be more delightful than the exquisite touch of genre presented by the children? Not heeding the miracle enacted before their eyes, they take shelter beneath their mothers' garments, to escape a puppy which is worrying a little boy's girdle.

Filippino's faults are the faults of his time. Perhaps it would be

more correct to call them the virtues of his time, for they embody the essence of the spirit of the Renaissance. His fine qualities placed him far beyond his compeers. He came closer to what we call the modern spirit than any other painter of the fifteenth century. Naturally his works are unequal. In each fresh picture he aimed at a new effect, instead of contenting himself with the repetition of a former success. In this respect his practice differed from many of the great masters of his age. His career was one of continual progress, for what we would now consider the work of his decline, was, in the eyes of his contemporaries, his most admirable achievement.

LIST OF THE PRINCIPAL WORKS OF FILIPPINO LIPPI

DENMARK

Copenhagen

Museum

ST. JOACHIM MEETING ST. ANNE

(Signed and dated: Philippinus de Florentia, MCCCCLXXXXVII.). The picture has suffered much by cleaning and restoring.

FRANCE

Paris

The Louvre

PORTRAIT OF A YOUNG MAN

GERMANY

Berlin

National Gallery

AN ALLEGORY OF MUSIC

THE CRUCIFIED CHRIST, WITH ST. MARY AND ST. FRANCIS

MADONNA AND CHILD

Kaiser Friedrich Museum

HEAD OF A YOUTH

Fragment of a fresco from the Church of the Carmine, Florence. Purchased about 100 years ago by W. Y. Othley.

Munich

Pinakothek

CHRIST APPEARING TO THE VIRGIN

The predella shows Christ rising from the sepulchre, supported by an angel, and attended by SS. Francis, Dominic, Augustine, Monica, Chiara and Celestine. Painted about 1495 for the Brotherhood of S. Francesco del Palco, at Prato.

THE PIETÀ

Formerly ascribed to Domenico Ghirlandajo.

GREAT BRITAIN

London

National Gallery

THE VIRGIN AND CHILD WITH ST. JEROME AND ST. DOMINIC

On the predella: The dead Christ supported by Joseph of Arimathea, and half-figures of St. Francis and the Magdalen. At both ends the arms of the Rucellai family.

ST. FRANCIS IN GLORY

From the Costabili Collection, Ferrara.

AN ANGEL ADORING

This fragment belonged to Sir Augustus Callcott.

THE VIRGIN AND CHILD WITH THE INFANT ST. JOHN

From Lady Eastlake's Collection. Formerly ascribed to Botticelli.

THE ADORATION OF THE MAGI

From the Hamilton Palace Collection.

THE ADORATION OF THE MAGI

From the Orlandini Collection, Florence. This picture is given to Botticelli by most modern authorities.

THE ADORATION OF THE MAGI

Tondo, from the Fuller Maitland Collection. Catalogued as Filippino, but probably by Botticelli.

Lord Ashburton's Collection

TWO SMALL PANELS WITH TWO BISHOPS EACH

Mr. Julius Wernher's Collection

VIRGIN AND CHILD

Oxford

Christ Church

ALLEGORY OF THE CENTAUR AND CUPID

ITALY

Bologna

S. Domenico

THE MARRIAGE OF ST. CATHERINE
Painted in 1501.

Florence

Academia

ST. MARY OF EGYPT
ST. JOHN THE BAPTIST
THE DEPOSITION
Only the upper portion of the picture is painted by Filippino. The lower half is the work of Perugino and painted after Filippino's death.

Badia

THE VISION OF ST. BERNARD

Corsini Palace

THE VIRGIN AND CHILD, WITH ANGELS
MADONNA AND CHILD

Pitti Palace

THE DEATH OF LUCRETIA
Authorship uncertain.
ALLEGORY OF YOUTHS ATTACKED BY SERPENTS

Torrigiani Palace

BUST OF A YOUTH

Uffizi Gallery

PORTRAIT OF FILIPPINO LIPPI
PORTRAIT OF AN OLD MAN
Ascribed to Masaccio.
THE VIRGIN AND SAINTS
Painted in 1485.
THE VIRGIN ADORING THE INFANT CHRIST
A recent acquisition.
THE ADORATION OF THE MAGI
Painted in 1496.

FILIPPINO LIPPI

Churches of Florence

Church of the Carmine (Brancacci Chapel)

Frescoes, commenced by Masaccio and completed by Filippino :

ANGEL DELIVERING ST. PETER
ST. PAUL VISITING ST. PETER IN PRISON
ST. PETER AND ST. PAUL BEFORE THE PROCONSUL
THE MARTYRDOM OF ST. PETER
THE RAISING OF THE KING'S SON

S. Maria Novella (Strozzi Chapel)

Frescoes, finished in 1502 :

THE RESUSCITATION OF DRUSIANA
ST. PHILIP EXORCISING THE DEMON
THE MARTYRDOM OF ST. JOHN THE EVANGELIST
THE MARTYRDOM OF ST. PHILIP
ADAM
NOAH
ABRAHAM
JACOB
ALLEGORICAL FIGURE OF MUSIC

Santo Spirito

MADONNA AND CHILD, WITH SAINTS, AND TANAI DEI NERLI AND HIS WIFE

Genoa

S. Teodoro

MADONNA AND SAINTS
Painted in 1503.

Lucca

S. Michele

SS. HELENA, JEROME, SEBASTIAN AND ROCH

Poggio a Caiano

FRAGMENT OF FRESCO, A SACRIFICE

Prato

MADONNA AND CHILD, WITH ST. JOHN AND ST. STEPHEN

CANTO SUL MERCATO TABERNACLE

FRESCO OF MADONNA AND CHILD, WITH SS. MARGARET, STEPHEN, ANTHONY AND CATHERINE

ROME

S. MARIA SOPRA MINERVA (CARAFFA CHAPEL)

THE ANNUNCIATION
Altar-piece.

THE ASSUMPTION OF THE VIRGIN
Fresco.

THE VISION OF THE CRUCIFIX
Fresco.

THE TRIUMPH OF ST. THOMAS AQUINAS
Fresco.

VENICE

SEMINARIO

CHRIST AND THE SAMARITAN

NOLI ME TANGERE

UNITED STATES

BOSTON

MRS. P. WARREN'S COLLECTION

THE HOLY FAMILY, WITH ST. MARGARET

Nearly full-length figure of the Virgin, seated facing the spectator, with the Child on her lap. He leans forward to the right to embrace the kneeling St. John, who is supported by St. Margaret on the left. St. Joseph, leaning on a staff, watches them; on a ledge in front of the Virgin lie an open book and other objects; landscape with buildings in the background. This Tondo was formerly in the Palazzo Santangelo, at Naples, where it passed as a picture by Ghirlandajo.

ILLUSTRATIONS

AN ALLEGORY OF MUSIC

[*Photo, Hanfstängl*
NATIONAL GALLERY, BERLIN

Photo: Hanfstaengl

THE CRUCIFIED CHRIST WITH ST. MARY AND ST. FRANCIS

NATIONAL GALLERY, BERLIN

MADONNA AND CHILD

[Photo, Hanfstangl
NATIONAL GALLERY, BERLIN

CHRIST APPEARING TO THE VIRGIN

[Photo, Hanfstängl
PINAKOTHEK, MUNICH

[*Photo, Hanfstängl*

THE PIETÀ

PINAKOTHEK, MUNICH

[*Photo, Braun, Clement*

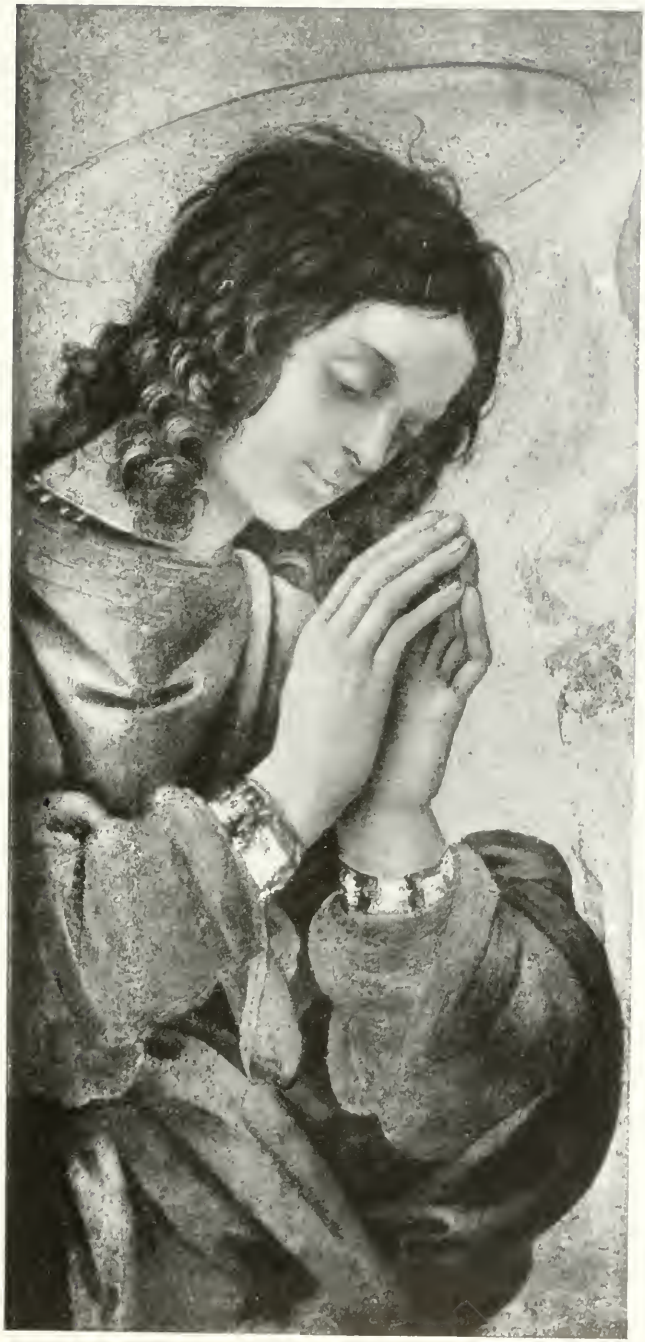
THE VIRGIN AND CHILD WITH
ST. JEROME AND ST. DOMINIC

NATIONAL GALLERY, LONDON

[Photo. Hanfstaengl

ST. FRANCIS IN GLORY

NATIONAL GALLERY, LONDON



[*Photo. Hanfstäng.*

AN ANGEL ADORING — NATIONAL GALLERY, LONDON

THE VIRGIN AND CHILD, WITH
THE INFANT ST. JOHN

(Photo, Hanfstaengl

NATIONAL GALLERY, LONDON

[Photo, Hanfstängl

THE ADORATION OF THE MAGI — NATIONAL GALLERY, LONDON

THE ADORATION OF THE MAGI

[*Photo, Hanfstängl*
NATIONAL GALLERY, LONDON

[Photo, Hanfstangl

THE ADORATION OF THE MAGI — NATIONAL GALLERY, LONDON

VIRGIN AND CHILD — BY PERMISSION OF JULIUS WERNHER, ESQ.

[*Photo, Alinari*

THE MARRIAGE OF ST. CATHERINE — S. DOMENICO, BOLOGNA

ST. MARY OF EGYPT

[Photo. Anderson
ACADEMY, FLORENCE

[Photo. Anderson

ST. JOHN THE BAPTIST ACADEMY, FLORENCE

Photo Anderson

THE DEPOSITION — ACADEMY, FLORENCE

[*Photo, Anderson*

THE VISION OF ST. BERNARD — BADIA, FLORENCE

(Photo, Anderson)

THE VISION OF ST. BERNARD (DETAIL) BADIA, FLORENCE

MADONNA AND CHILD

[Photo, Anderson
CORSINI PALACE, FLORENCE

[*Photo, Alinari*

THE DEATH OF LUCRETIA — PITTI PALACE, FLORENCE

PORTRAIT OF FILIPPINO LIPPI

[Photo, Alinari
UFFIZI GALLERY, FLORENCE

THE VIRGIN ADORING THE INFANT CHRIST

[*Photo, Alinari*
UFFIZI GALLERY, FLORENCE

[*Photo, Anderson*

THE ADORATION OF THE MAGI — UFFIZI GALLERY, FLORENCE

PORTRAIT OF AN OLD MAN

Alinari
UFFIZI GALLERY, FLORENCE

[Fit to Adjust]

ANGEL DELIVERING ST. PETER

CARMINE, FLORENCE

ST. PAUL VISITING
ST. PETER IN PRISON

[*Photo, Anderson*
CARMINE,
FLORENCE

[Photo. Anderson

ST. PETER AND ST. PAUL BEFORE THE PROCONSUL (DETAIL)

CARMINE, FLORENCE

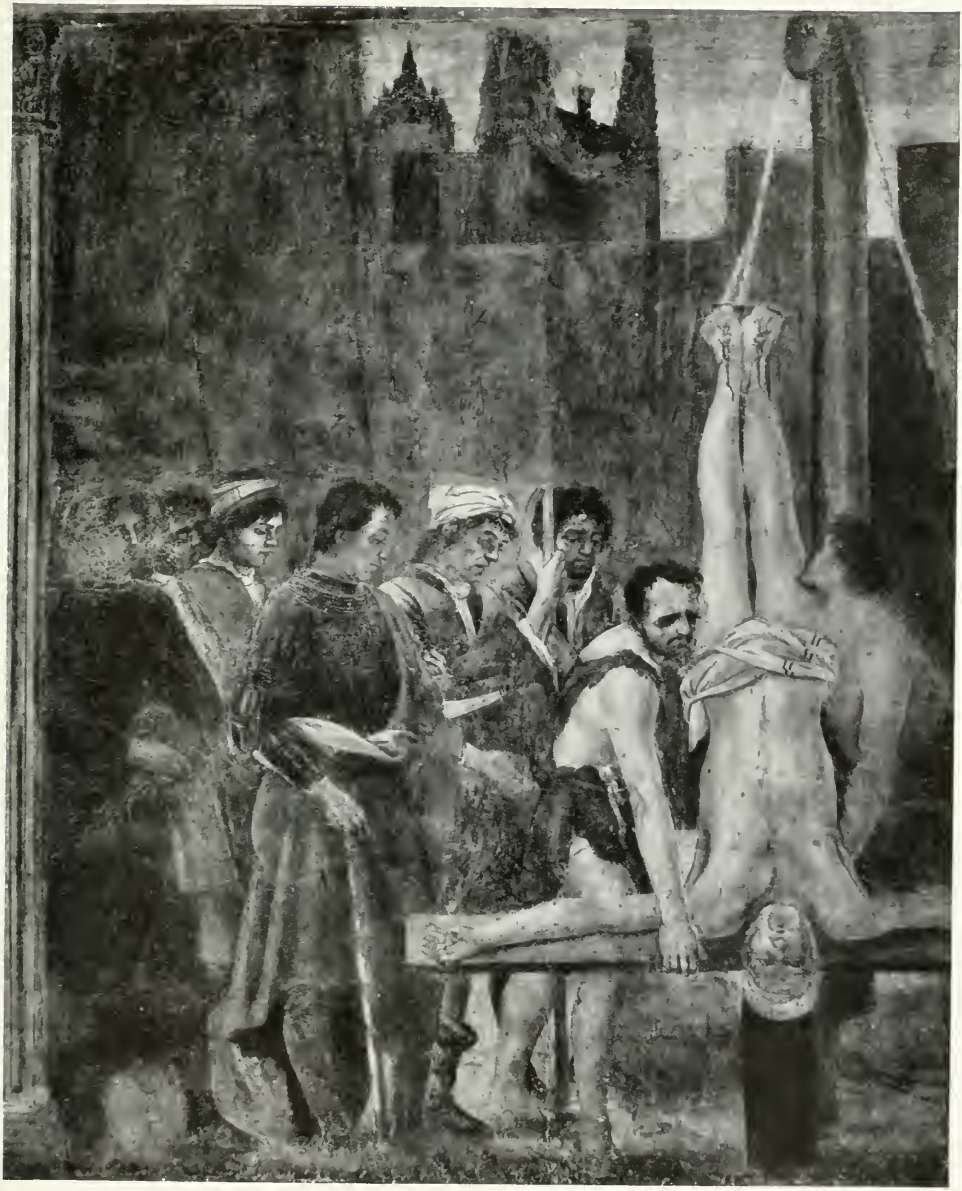
[Photo, Anders

ST. PETER AND ST. PAUL BEFORE THE PROCONSUL (DETAIL)

CARMINE, FLORENCE

THE MARTYRDOM OF ST. PETER (DETAIL)

[*Photo, Anderson*
CARMINE, FLORENCE



THE MARTYRDOM OF ST. PETER (DETAIL)

[Photo, Anderson
CARMINE, FLORENCE

[Photo, Ander...

THE RESUSCITATION OF DRUSIANA — S. MARIA NOVELLA, FLORENCE

THE RESUSCITATION OF DRUSIANA (DETAIL)

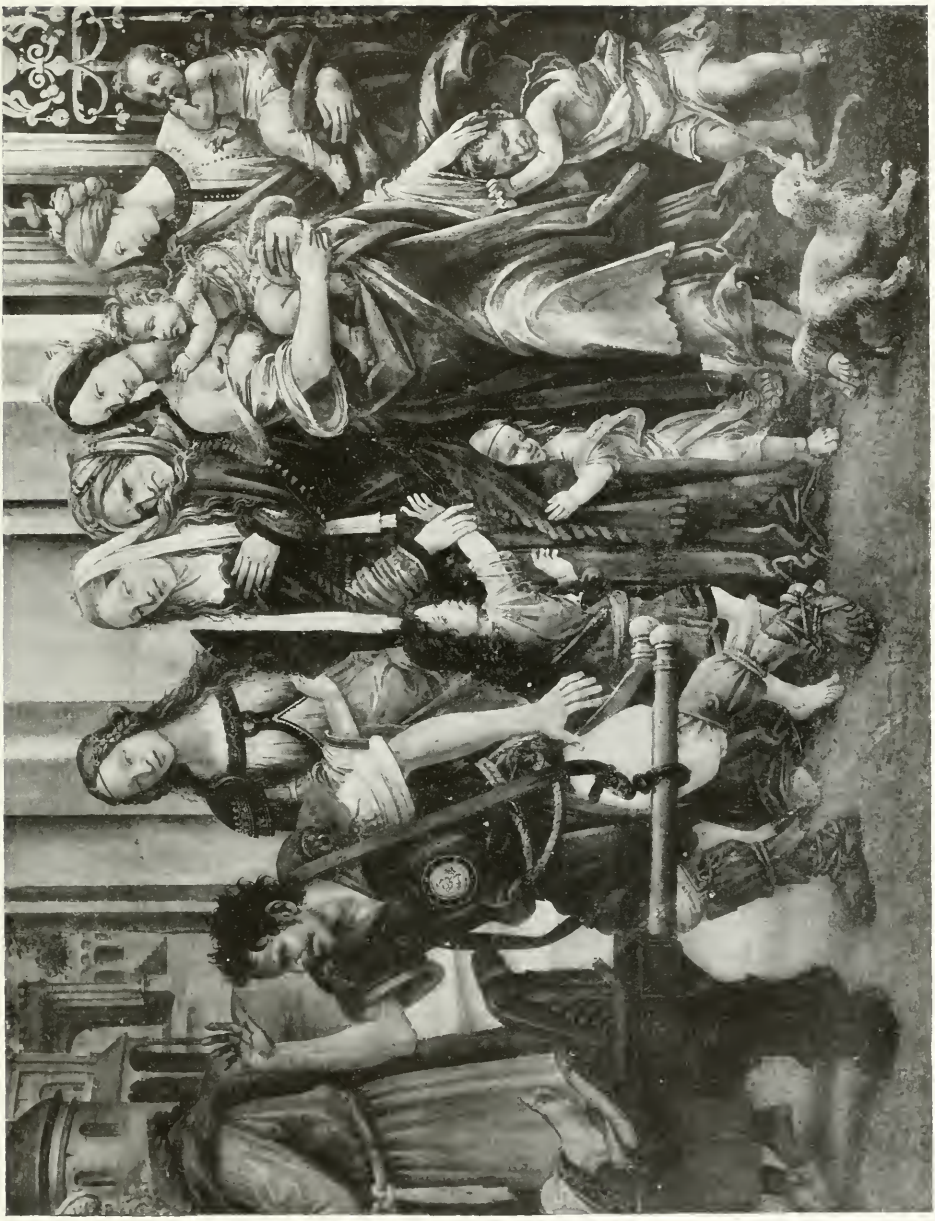
[*Photo, Anderson*
S. MARIA NOVELLA, FLORENCE

THE RESUSCITATION OF DRUSIANA (DETAIL)

[*Photo, Anderson*
S. MARIA NOVELLA, FLORENCE

[*Photo, Anderson*

THE RESUSCITATION OF DRUSIANA (DETAIL) — S. MARIA NOVELLA, FLORENCE



THE RESUSCITATION OF DRUSIANA (DETAIL)

[Photo, Anderson

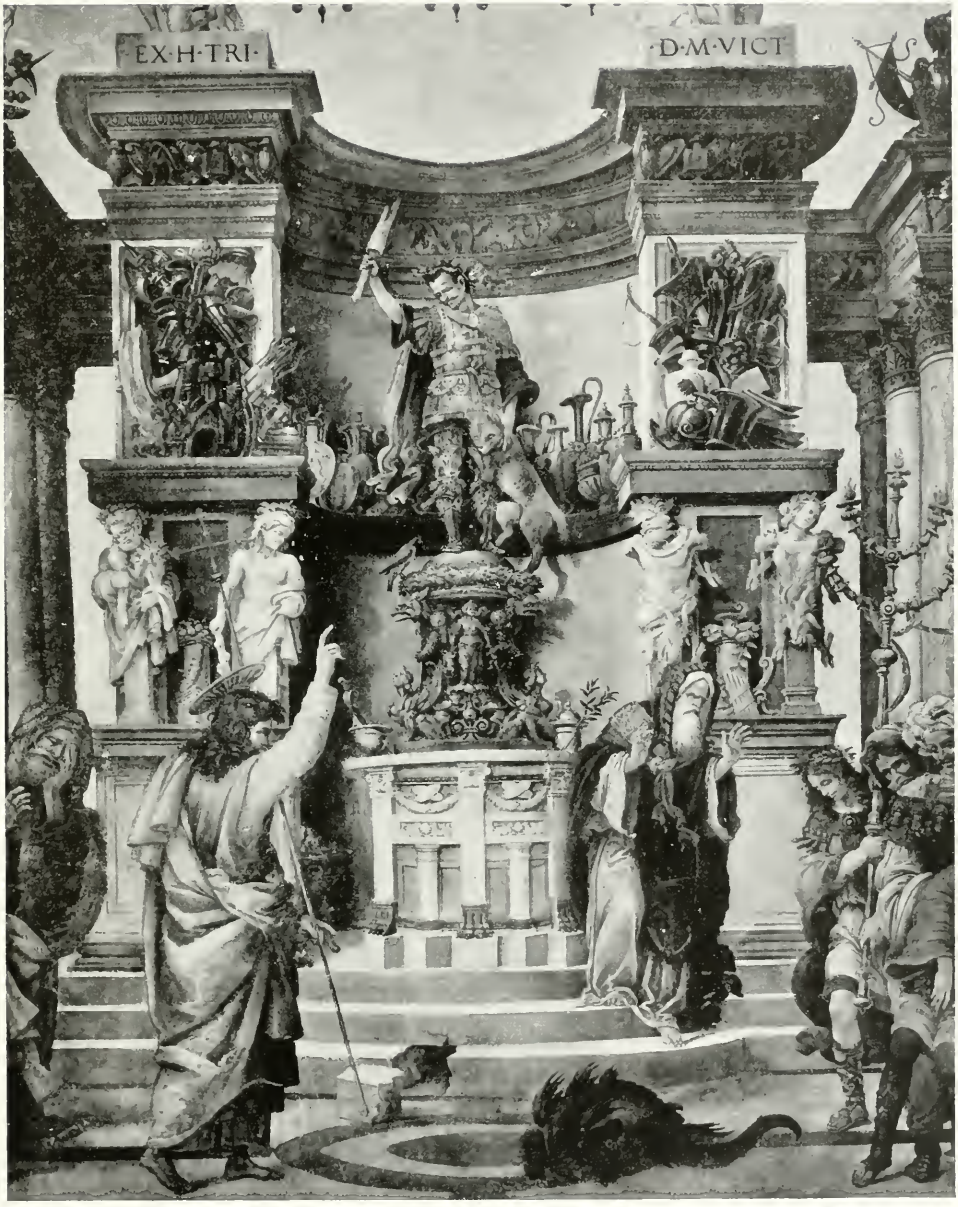
S. MARIA NOVELLA, FLORENCE

[*Photo, Anderson*

THE RESUSCITATION OF DRUSIANA (DETAIL) — S. MARIA NOVELLA, FLORENCE

[*Photo, Anderson*

ST. PHILLIP EXORCISING THE DEMON — S. MARIA NOVELLA, FLORENCE



[*Photo, Anderson*

ST. PHILLIP EXORCISING THE DEMON
(DETAIL)

S. MARIA NOVELLA, FLORENCE

[*Photo, Anderson*

ST. PHILLIP EXORCISING THE DEMON (DETAIL)

S. MARIA NOVELLA, FLORENCE

ST. PHILLIP EXORCISING THE DEMON (DETAIL)

[Photo. Anderson

S. MARIA NOVELLA, FLORENCE

THE MARTYRDOM OF ST. JOHN THE EVANGELIST

[*Photo, Anderson*
S. MARIA NOVELLA, FLORENCE

THE MARTYRDOM OF ST. PHILLIP

[*Photo, Anderson*
S. MARIA NOVELLA, FLORENCE

ADAM

[*Photo, Anderson*
S. MARIA NOVELLA, FLORENCE

[*Photo, Anderson*

NOAH

S. MARIA NOVELLA, FLORENCE

[*Photo, Anderson*

ABRAHAM

S. MARIA NOVELLA, FLORENCE

[*Photo, Anderson*

JACOB

S. MARIA NOVELLA, FLORENCE

[*Photo, Anderson*

MUSIC — S. MARIA NOVELLA, FLORENCE

MADONNA AND CHILD, WITH SAINTS AND TANAI DEI NERLI AND HIS WIFE

[*Photo, Alinari*

SANTO SPIRITO, FLORENCE

SS. HELENA, JEROME, SEBASTIAN AND ROCH

[*Photo, Alinari*
S. MICHELE, LUCCA

[Photo, Alinari

MADONNA AND CHILD, WITH ST. JOHN AND ST. STEPHEN — PRATO

[*Photo, Alinari*

MADONNA AND CHILD PRATO

[*Photo. Alinari*

ST. ANTHONY AND
ST. MARGARET — PRATO

[*Photo, Alinari*

ST. STEPHEN AND ST. CATHERINE — PRATO

[*Photo, Hanfstängl*

THE ANNUNCIATION — S. MARIA SOPRA MINERVA, ROME

[Photo, Alinari

THE ASSUMPTION OF THE VIRGIN

S. MARIA SOPRA MINERVA, ROME

[Photo, Alinari

THE ASSUMPTION OF THE VIRGIN
(DETAIL)

S. MARIA SOPRA MINERVA, ROME

[*Photo, Alinari*

THE ASSUMPTION OF THE VIRGIN
(DETAIL)

S. MARIA SOPRA MINERVA, ROME

[*Photo, Alinari*

THE VISION OF THE CRUCIFIX

S. MARIA SOPRA MINERVA, ROME

[*Photo, Alinari*

THE TRIUMPH OF ST. THOMAS AQUINAS — S. MARIA SOPRA MINERVA, ROME

[*Photo, Anderson*

THE TRIUMPH OF ST. THOMAS AQUINAS
(DETAIL)

S. MARIA SOPRA MINERVA, ROME

[*Photo, Anderson*

THE TRIUMPH OF ST. THOMAS AQUINAS
(DETAIL)

S. MARIA SOPRA MINERVA, ROME

[Photo, Anderson

THE TRIUMPH OF ST. THOMAS AQUINAS
(DETAIL)

S. MARIA SOPRA MINERVA, ROME

[*Photos, Anderson*]

CHRIST AND THE SAMARITAN

SEMINARIO, VENICE

NOLI ME TANGERE

FEB 13 1987

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY